

FOR EVENING WEAR.

Smart High-Necked Gowns for Winter Gayeties.

PARIS ALTERS WOMAN'S LINES.

Effect of the Collar Capes and the Fuller Skirts.

The Result Described as Making Stout Women Absurd and Slim Women Ugly—Coats With the Plaited Skirts—Fur and Embroidery Trimmings—Evening Frocks of Light Cloth Popular—The Thin Materials Separate Waists Made Very Attractive Nowadays.

If fashions, as it is sometimes said, are the work of the Evil One himself, they certainly show the hand of their master this season. They are so bewildering in variety, intricate in design and finish, and generally demoralizing as to the prices, you must pay for the temptations spread out on every side, that there seems to be something supernatural about the whole scheme.

One thing which is certain, however, is that ever since the episode of the traditional apple in the Garden of Eden, clothes have been a trial and vexation of spirit multiplied again and again by the evolution of fashion. Clothes purely and simply as a means of warmth for the body are one thing and are quite removed from the

cord. For example, a gray gown is made with deep side plaits turning back from the centre front, each plait edged with a blue silk cord.

The coat is a simple Russian blouse with a round flat yoke collar embroidered with



blue. The sleeve is moderately large with a close-fitting cuff, and the portion which might be gathered in at the back

with short sash ends breaks the long line from neck to hem.

A graceful model carried out in gray zibeline is cut with a skirt yoke, which extends down to the hem both back and front in tablier form. Stitched bands of satin-faced cloth are the finish, and bands of cloth also trim the bodice, being drawn in and out of silk cord ornaments. Bulgarian embroidery outlines the chemise.

It may be repeated again and again that the embroideries are without parallel both as to variety and elegance, and yet many of them seem to have been inspired by the special kinds which were in fashion when Watteau painted his pictures of women in stonemakers and panners. Others are of cloth applique.

Perforated cloth embroidered in silk of the same color is one variation in embroidered effects, which, in palest biscuit color made over palest pink and blue changeable silk, is very effective in combination with the plain cloth. The perforated cloth is used for the bodice and yoke on the skirt, which hangs in plaits below.

The sleeves are of plain cloth, with undersleeves of chiffon of this same color, and an odd gold lace in bands is used for cuffs and down either side of the chiffon vest.

Black chenille edges this lace, giving a very chic touch to the gown. The front edges of the bodice are finished with a band of cloth covered with rows of gold soutache braid. The same band extends down the centre of the back.

As the season of gaiety is not as yet

lace, silk and lace, or lace alone, and the blouse coat, an elegant mixture of the three materials, with white chiffon rosettes for a finish in front.

Another fashionable use of white broad-



cloth is for wedding gowns, which so seldom break away from the traditional satin that any new material for the purpose is a noteworthy innovation.

A notable difference in the neck finish of our dressy cloth gowns is brought out in some of the new models, where the collar bands and chemises are embroidered in fancy silk braids and various applications of silk, cloth or velvet, which means, of

made by using folds to give the appearance of tucks and edging each one with narrow lace. This trimming extends from the knee to the hem of one gown.

Mousseline de soie covered with English embroidery is another variation in dress which is very effective in combination with lace and plain mousseline. Another very popular fancy for evening dress is the use of two or three shades of tulle in one gown.

Sometimes it is shades of one color and again contrasting colors are used—white for a foundation, overlaid with green, then with pink. Ruches and very thin lace are the finish, with some decoration of small roses.

Of course, this sort of evening gown requires very little trimming aside from the roses, or ribbon in loop bows, and sashes are a pretty addition.

The black lace gowns over white are also quite as popular as ever, black tulle inset with black lace being one favorite. This sort of gown requires at least two foundation skirts of white chiffon. Or you may reverse the order and have a white chiffon gown with insertings of black lace.

This kind of gown is sometimes sprinkled with sequins, very tiny ones and very daintily distributed. Accordion-plaited gowns are in great demand, and there are also pretty combinations of chiffon and flannel silk, the latter accented plaited between bands of the silk all around the skirt and bodice alike, and soft silk or velvet of some color in the flowing may form the belt.

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WOMAN BEFORE THE CAMERA.

THE PHOTOGRAPHER'S DAY OF TROUBLE AT HAND.

Difficulties of Making All Women Beautiful—Danger of Letting Some Too Fully Way of the Actresses—Men the Photographer's Star Customers.

The photographer shook some tiny pellets from a vial, looked one eye and looked pleasant.

"Nerve tonic," he remarked, as he swallowed the remedy, "getting ready for my busy season. If I am not a wreck by the morning of Dec. 25, it won't be the fault of my customers."

"Talk about trouble! If I were to sit down and think of mine, I'd go crazy, but I've learned to look up the sunny side of my daily round with sitters."

"If all my sitters were men, it would be easy. Very few men are true to a photographer's studio by motives of vanity. Usually, they do it to oblige an adoring family, or they are in the public eye and being photographed is a part of their business."

"Men expect to have their pictures look like the women expect to be posed. A photographer must be a hairdresser, dresser and tailor. Also, he must be a surgeon in order to correct the negative any defects, trifling or otherwise, in the sitters' physique."

"Superfluous flesh on the waist line, neck, shoulders or hips must be removed. On the other hand, if the woman is scrawny, with hills and valleys on her neck and shoulders, and wrinkles galore, all these excoriations must be filled out."

"Such a trifles as straightening crooked noses, reducing freckles and inserting a Cupid's bow in uncompromising lips are entirely within the photographer's province. If a girl is too short to be Gibsonesque, stand her on a book, which is carefully concealed by a skirt that is a bit too long for her."

"But the one thing that tries a photographer's soul is to have a woman of 35 or 40 bring in the very photograph she wants, an ideal head of a girl of 18 or 20, requesting that her picture be posed, draped and lighted 'just like this.' The photographer, of course, always does this."

"In the long run, it is lost for us to idealize pictures. It is surprising the number of plain people who possess strong characters and desire better likenesses. They insist that they shall not be flattered and so sacrifice the photographer."

"That is, while they are satisfied with the likeness, their friends, with the best intentions, find fault with the pictures because they are not pretty to look upon, and in pleasing the one customer who didn't want flattery, the photographer loses several prospective ones."

"As a rule women are exceedingly patient about posing and will try, try again, until both artist and photographer are satisfied."

"Strange as it may seem, a photographer in a large city lays scarcely any value on the custom of what is known as the '40.' While being recognized as photographer-in-ordinary to the smart set serves as an advertisement with social climbers, the photographers do not regard such custom as promptly remunerative."

"The '40' want the best work, object to the price thereof, and make the photographer wait anywhere from three to six months for his money. They are insulted if he presents his bill sooner, and then they proceed to make his life a living hell."

Members of the theatrical profession lend themselves most readily to photography and would be the best customers of the photographer. They are most agreeable. But they have to part with their hard-earned salaries for photographs.

"They have a distinct charm of manner, and supply them with photographs because their exceeding beauty serves to advertise our wares. Miss Tottie Lightfoot would be a perfect picture, and, of course, assures us that she will send us just lots of trade when all the girls have seen her photographs. But she does not realize that each one of those dear girls will endeavor to work the same little advertising graft."

"An actress must be beautiful in her pictures, whatever she may be on the stage or in private life. It is not uncommon for a manager to say:

"Now, you must give us some pretty pictures of Miss So-and-So. Oh, yes, I know she is homely, but it won't do to send out that sort of a picture. Just pump up her figure a bit and take the lump off her nose. No, the pictures won't look like her, but they will look well."

"Many persons who are charming on the stage make poor photographic subjects. Take Maud Adams, for instance, and Alice Fischer and Henrietta Cranston."

"Each has a distinct charm of manner, a delightful personality, which makes them popular with the theatre-going public, but they do not take good likenesses. Their vivacity is their chief charm, and vivacious people seldom make statuesque pictures."

"One of the hardest actresses to photograph is Ellen Terry. She tries her hardest to get into a photographic mood, but she is by nature restless. She does not pose."

"I was sent to her apartments one time to take a special series of photographs of her for illustrating a story. I would just get her posed at her desk and the pictures focused, when she would remember that she wanted something from the next room, and away she would dart, and all the work had to be done over again."

"She always was so exceedingly remorseful for her absentmindedness and so willing to try again that I felt as if I were dealing with a spoiled child."

"Among my pleasant photographic memories is one connected with Mrs. McKinley. When Mr. McKinley was mayor of Ohio, and Columbus was their home, Mrs. McKinley was photographed in a gallery—my gallery—for the first time in twenty-three years."

"She made a business of it, coming with a niece in attendance and remaining for several hours. In her quiet, unobtrusive way, she showed consideration for every one concerned, even for the operator."

"The earliest photographic subject that I ever had was Gen. Henry Porter. After withstanding his enormous political and financial interests, when he came to my gallery he laid everything aside and placed himself at the disposal of the operator, until the latter had taken every style and size of picture desired. And on leaving the studio he actually thanked me for my kindness."

"Nothing ruins your picture's chance of success like undue haste. That is why I say that I am getting my nerves in shape for the holiday rush."

"First, we will get the pictures of the babies in the family, then the older children will come in on Saturdays. The college girls will have some photographs made for her classmates, and at the last minute, I'll have a rush upon the scene, say about Dec. 24, after having decided to send her dear old friend in Oshkosh a Christmas surprise. And she'll expect the much-tried photographer to have these pictures in Oshkosh when the dear old friend opens her Christmas packages the next morning."

One taste convinces KORN-KRISP

It's the latest and best



modern idea of dress as it is represented in this memorable year of 1902.

There are two months left in which to eclipse all the others, and the fashion makers are evidently doing their best to surpass all previous records.

An eyewitness of some of the latest modes brought out in Paris graphically describes them as "something to make stout women look absurd and slim women ugly." This refers more especially to the cape collars, which on some of the latest gowns are so broad and deep that the grace of figure is lost almost entirely. Besides



dipping down in the back, the new collar spreads out over the shoulders, giving undue breadth to the shoulders, and this, with fuller skirts, quite changes the outline.

One famous dress designer in Paris shows you double accordion-plaited skirts as the very latest thing. They are double in the sense that one section falls over another without covering it, and the edges are finished with fur.

For thin materials it is a charming model, but it is not one which is exclusively confined to gauzy fabrics this season, many of the wool materials being made in this way.

The single accordion-plaited skirt is



preferable, however, for the thick materials, as it does not break the long line we are seeking. Rows of plain or plaited velvet ribbon trim some of the accordion-plaited skirts, covering them fully half their length, from the knee down.

Plaited skirts are sometimes made to have the effect of accordion plaiting by trimming the edges of the plaits with silk

is left to hang loose and open, like a flowing sleeve faced with white satin and edged with the cord.

Other, and more dressy, short coats are made with wide fitted belts of silk. A French model shown in the first cut is carried out in black broadcloth with a belt of silk.

The embroidery, which is the special feature aside from the belt, is made of pieces of black cloth appliqued upon silk called "Queen's mourning," with dull jet

in full swing the pretty high-necked gowns for evening wear are really the most striking things in sight, especially those of white cloth inset with Irish lace. To be very swell you must have a three-piece suit in white, a skirt and bodice more lace than cloth, and a three-quarter coat, which must be crowned with a large white hat.

A wide band of lace set in down the back of the skirt, widening toward the hem, is most effective with wide horizontal bands of lace around the front and sides. There may be two or three trailing bands, as you fancy. A lace bodice is also worn with this skirt and it is sometimes decorated with bands of cloth.

There seems to be no question about the popularity of the coat and skirt style



of costume, and its latest edition in white cloth and various tints of fancy velvet is certainly the acme of elegance in this line. Imported models in cream white and the pale tints of different colors as well as coming into the New York market by the score and proving again and again that light colors are to predominate in winter fashions.

It is a very light gown or a very dark one or both, which will meet your needs in dress this season. Pale yellow cloth trimmed with white guipure and white velvet buttons sewn between narrow bands of cloth or silk forms a beautiful gown; or bands of white velvet may be used with the lace, and no buttons.

There are no end of modes of using the bands, of course, one of which is to form them into an open conventional design which may join the bands of lace; and again they are set on as a straight finish for the edges of the lace.

With this sort of combination in the skirt the blouse waist may be of velvet and

course, that there are not so many transparent necks as formerly. Yet they are not ousted entirely by any of the new fads, which serve merely to add variety to the list.

Among the new trimmings, too, are the handsome and expensive jets, very light in both weight and color, since you can have gray jets which come in even paler tints than steel.

Nothing is wanting in the department of made-up trimmings, and to these is added a multiplicity of necks in trimming done in hand work. For example, a black chiffon blouse is first tucked all over by hand, and at the neck and in the large puff of the sleeves, little squares of chiffon are set in with fancy stitches, to form a design, possibly four squares in a group, and several of them giving a yoke effect.

Below this motif of Chantilly lace are set in three in front and two at the back and one on each shoulder, extending down into the sleeve. The close cuffs and collar band are made of lace motifs and tiny bands of chiffon briar-stitched together. Bands of silk treated in the same way, with a motif of lace at the back and front, form the belt. Many pretty effects are made with bands briar-stitched together, and although they are old in the service they are quite as popular as ever.

A new voile gown in white has a skirt yoke entirely of white silk bands and stitiches. It is in the new shape rounding down fully nine inches deep in front and up to almost



nothing at the back, as shown in the second illustration.

Between the yoke and the flounce the skirt is in vertical tucks and the bands are repeated again as a heading for the flounce which is tucked around the hem. The bodice, also in tucks, has a bertha collar of lace.

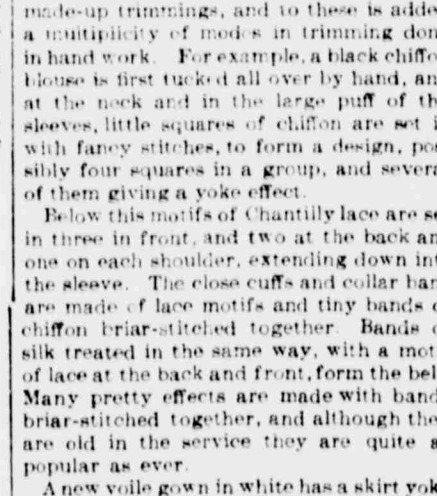
A pretty idea for a white crêpe de chine made with ruffles around the hem is a row of white baby ribbon stitched through the centre on the edge of each ruffle. The skirt above the ruffles is in fine tucks, and cream lace covers the dividing line. There are more ruffles at the back than in front, so they have the usual graduated line.

Silk mousselines are quite as popular now as they were in the summer, and for the debutante there is nothing quite so attractive for the evening gown, whether it is high or low cut. One beauty of the latest models in this material is the simple effect

A shirred hip yoke is pretty for children, the skirt falling in groups of tucks, spreading out into voluminous fullness below, and inset at the hem with a band of lace.

Charming for the bodice, too, is a bolero of lace with the long side ends and a soft drape of tulle around the decollete neck.

Most of the evening gowns have very



decided sleeves ending at the elbow, but transparent of course, terminating in little frills.

White and cream colored velvets are also used for evening gowns, trimmed with lace, or, what is a more severe style, cloth bands of the same tint, either plain or embroidered, and finished with a drop fringe.

However, the thinner materials have the preference for evening costumes. One pretty model in pale pink has two deep accordion-plaited flounces, edged with narrow pink-out ruffles of tulle silk of the same color.

The bodice is high cut with deep pointed collar of tucked chiffon, edged with a frill.

Then she had an inspiration. She decided to paint those costly gold letters herself, and paint them she did.

Now this is a true story, otherwise no one could be expected to believe how good that sign painter was to her. He let her have materials at cost, he took her to a plate glass window where he himself had a sign to paint, he showed her how to draw the letters on the glass, how to paint them when outlined, and he let her work under his direction.

The consequence was an outburst of enthusiasm on his part. He roared she could paint signs to beat the band and that she could make money hand over fist if she would learn the business and then take her skill and herself to a city where she could get a good deal of high-class work.

He said he knew of no other girl in the business and that that was strange, for it was a work requiring taste and skill rather than plain strength.

Thus, as it is the story's way, was his fortune proved to be a blessing in disguise. And the moral of this is, it's an ill wind that blows nobody any good and it's a bad day when a lucky young woman can't break into a new profession.

which in turn is edged with tulle bands. These bands with French knots and small pearls form the decoration on the vest and collarband. Venetian lace is set in down the centre of the back and either side of the vest, and stripes the skirt in

